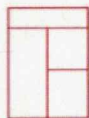


**LEONARD & BINA ELLEN ART GALLERY**

**PROGRAMMING AND ACTIVITIES  
2012-2013**



**galerie leonard  
& bina  
ellen  
art gallery**

**EXHIBITIONS  
PUBLICATIONS  
SCREENINGS  
PERFORMANCES  
LAUNCHES  
LECTURES  
PUBLIC DISCUSSIONS**

## EXHIBITIONS, PUBLIC PROGRAMMING, PUBLICATIONS



**AUGUST 30 - OCTOBER 27, 2012**

### **INTERACTIONS**

Curator: Mélanie Rainville

Artists: Bertille Bak, Olivia Boudreau, Louis-Philippe Côté, Rachel Echenberg, Erin Gee, Nelson Henricks, John Massey, Thérèse Mastroiacovo, Alana Riley, Jana Sterbak, Sharif Waked, Hong-Kai Wang

Participants: Rose-Marie Arbour, Olivier Asselin, Guylaine Beaudry, Anne Bérubé, Claude R. Blouin, Nicole Burisch, Kevin Calixte, Adam Cantor, Professor Norman Cornett, Timothy Dallett, Louise Dandurand, Denise Desautels, Martin Dicaire, Jason Friedman, Amelia Jones, Stéphanie Julien, Tania Laliberté, Nicole Lattuca, Marc James Léger, Fabien Loszach, François Morelli, Claude Poissant, Eduardo Ralickas, Anil Ramcharand, Raymond Saint-Pierre, Cheryl Sim, Dominique Sirois-Rouleau, Erandy Vergara Vargas, Anne Whitelaw, Ida Zhang

Featuring a wide range of artistic approaches and mediums—from video and sound installation to drawing and painting, *Interactions* explored the constantly shifting relationship between art and viewer. It raised such questions on the reception of artworks as: What is our relationship to contemporary artworks, and how do we interpret them? Are we able to grasp their meaning quickly and directly? What impact do they have on our way of understanding and reflecting on the world around us? In this way, the public was invited to consider the infinite number of responses that a contemporary artwork could potentially provoke. *Interactions* used innovative curatorial strategies that nuanced the understanding of the reception and interpretation of contemporary art. Artworks were exhibited in conjunction with written and verbal responses (on video) to these works by numerous participants from various backgrounds.

As part of *Interactions* and thanks to a special collaboration with the Webster Library, Olivia Boudreau's 22-hour-long video, *Box*, was presented in the Library entrance for the duration of the exhibition. In addition, *Riez*, a performance-based work by Rachel Echenberg was performed during the opening of *Interactions*.

### **PUBLICATION:**

A bilingual brochure featuring a curatorial essay by the Gallery Ellen's Max Stern Curator, Mélanie Rainville, was available to the public free of charge.

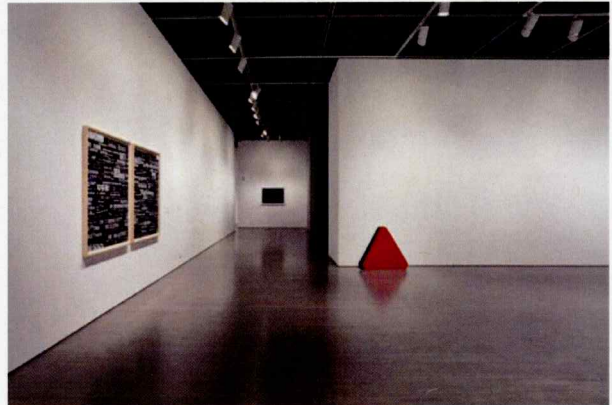
**COMPLEMENTARY ACTIVITIES:**

**ARTIST TALK**

With Hong Kai Wang  
August 30, 2013 at 4 pm:

Group tours and guided tours





**NOVEMBER 16, 2012 - JANUARY 26, 2013**

**MARTIN BECK: THE PARTICULAR WAY IN WHICH A THING EXISTS**

Curator: Michèle Thériault

This exhibition revisited a set of projects realized over the past twelve years by Martin Beck, whose interests lie at the intersection of art, design, architecture, and historical inquiry. Beck is concerned with shifts and changes of perspective that occurred in the period of late modernism; how their material, formal, and social structure impacts contemporary culture. The works assembled stemmed from a number of projects developed over time and included investigations into the history of communal living, notably the famous American commune of Drop City; the emerging discourse on ecology and politics at the 1970 International Design Conference in Aspen, Colorado; student protest and history writing in the case of the Brutalist Art and Architecture Building by Paul Rudolph at Yale University; and the impact of modularity on the exhibition, exemplified by designer George Nelson's Struc-Tube display system.

#### **MULTIPLE:**

Within the framework of this exhibition, the Gallery commissioned a multiple by Martin Beck. It is sold at the Gallery and Art Metropole in Toronto.

Martin Beck, *blank frame, January Thaw* (AS17-162-24036, ISBN 0-87810-530-1), 2012.

Offset printed photograph, folded, 37.5 x 55.9 cm (18.8 x 28 cm folded), and torn book page. 17.7 x app. 13 cm. Edition of 65 + 10 AP + 5 PP. \$200+txes.

*blank frame, January Thaw* (AS17-162-24036, ISBN 0-87810-530-1) is an editioned work consisting of two elements per edition number: an offset printed four-color photograph and a single page torn from a book is loosely inserted into the folded photograph. Each edition number contains a different book page. The photograph is a so-called "blank frame" from film roll number 162 from the Apollo 17 mission in 1972, the final manned mission of the Apollo program as well as the final mission to land on the moon.

#### **PUBLICATION:**

A publication on Martin Beck's art practice is currently in preparation. It will feature essays by Peio Aguirre, Martin Beck, Manuela Ammer, and Michèle Thériault. Date of publication: Fall 2013.

#### **COMPLEMENTARY ACTIVITIES:**

##### **CONVERSATION**

With Martin Beck, Vincent Bonin, and Michèle Thériault  
November 17, 2012 at 3pm

##### **PRESENTATION**

*NO PHOTOGRAPHS, VISITING HOURS WEEKENDS ONLY 8 AM TO 8 PM*  
By Martin Beck  
December 5, 2012 at 7 pm

##### **SEMINAR**

With Martin Beck  
January 16, 2013 at 1 pm - 4:30 pm

##### **SCREENING**

James Benning's *Easy Rider*, 2012  
Followed by James Benning in conversation with Martin Beck  
January 18, 2013 at 6:30 pm  
Cinémathèque Québécoise

##### **SCREENING**

James Benning's *Nightfall*, 2011  
In the presence of the filmmaker and Martin Beck  
January 17, 2013 at 6:30pm  
Cinémathèque Québécoise

Group tours and guided tours





**FEBRUARY 19, 2013 - APRIL 13, 2013**

## **MATERIAL TRACES: TIME AND THE GESTURE IN CONTEMPORARY ART**

Curator: Amelia Jones

Artists: Francis Alÿs, Christopher Braddock, Heather Cassils, Juliana Cerqueira Leite, Andrew Dadson, Alexandre David, Paul Donald, Alicia Frankovich, Flutura & Besnik Haxhillari (The Two Gullivers), Mark Igloliorte, Tricia Middleton, Alex Monteith, Angel Vergara

Featuring local and international artists, *Material Traces* delved primarily into art practices from North America, Europe, and New Zealand that were marked by a critical engagement with materiality, process, and the notion of the artist's gesture. Many of the artists revisited and revitalized more traditional art forms such as sculpture (Alexandre David, Paul Donald, Tricia Middleton) and painting (Andrew Dadson, Mark Igloliorte, The Two Gullivers), often utilizing strategies that straddled other media such as video or performance (Christopher Braddock, Juliana Cerqueira Leite, Angel Vergara). Some employed approaches that were more explicitly performative in the active use of their own bodies (Francis Alÿs, Heather Cassils, Alex Monteith) or those of others (Alicia Frankovich) to create artworks that evoked a sense of embodiment.

### **PUBLICATION**

A small publication produced in English and French versions was made available to the public. It featured a curatorial essay by Amelia Jones: "Material Traces, Matter, and Interrelationality in Contemporary Art," *Material Traces: Time and the Gesture in Contemporary Art* (Montréal: Leonard & Bina Ellen Art Gallery, 2013), 5-28.

### **COMPLEMENTARY ACTIVITIES:**

#### **PERFORMATIVE EVENT**

A performance of Alicia Frankovich's *The Opportune Spectator* during the opening for *Material Traces*

With athletes from Concordia's Le Gym

February 16, 2013 at 3:30 pm

### **TOUR OF THE EXHIBITION**

With exhibition curator, Amelia Jones  
February 19, 2013 at 6 pm

#### **SCREENING**

##### ***Performative Works from the 1960s and 1970s***

March 10, 2013 at 3 pm  
J.A de Sève Cinema, LB-125

#### **ARTIST TALK**

With Heather Cassils  
March 11, 2013 at 6 pm  
Presented in collaboration with FEM.ME.S: Feminist Media Studio

#### **CONVERSATION**

With Amelia Jones, Barbara Clausen, and Krista Geneviève Lynes  
April 9, 2013 at 6 pm

#### **PERFORMATIVE INSTALLATION**

##### ***Star's Anatomy***

With Flutura & Besnik Haxhillari (The Two Gullivers)  
March 6-16, 2013, 12 noon-5 pm. With special events on March 9, 2013 and March 16, 2013, 12 noon-5 pm  
Joyce Yahouda Gallery, 372 St-Catherine St. West, #516.

#### **PERFORMANCE**

##### ***Becoming an Image***

With Heather Cassils  
March 9, 7-10 pm.  
Organised in conjunction with the Edgy Women Festival.  
Blue Cat Boxing Club

Group tours and guided tours



**MAY 2 TO JUNE 8, 2013**  
**IGNITION (9<sup>th</sup> edition)**

Artists: David Butler, Véronique Chagnon-Côté, Eugénie Cliche, Dayna Danger, Rosika Desnoyers, Jinyoung Kim, Sandra Smirle, Bogdan Stoica, Andrea Szilasi  
 Projects selected by FOFA Director, Jake Moore, and Ellen Gallery Director, Michèle Thériault

The Leonard & Bina Ellen Art Gallery presented *Ignition*, an annual exhibition with artworks by graduate students respectively from Concordia University's Studio Arts and Doctorate in Humanities programs. For this ninth edition, curators Jake Moore and Michèle Thériault chose artists exploring a wide array of topics through an equally wide range of media—from painting, sculpture, and embroidery to photography, video, and installation.

**COMPLEMENTARY ACTIVITIES:**

**MEET THE ARTISTS**

With David Butler, Véronique Chagnon-Côté, Eugénie Cliche, Rosika Desnoyers, Jinyoung Kim, Sandra Smirle, Bogdan Stoica, Andrea Szilasi  
 May 1, 2013 at 4:30 pm



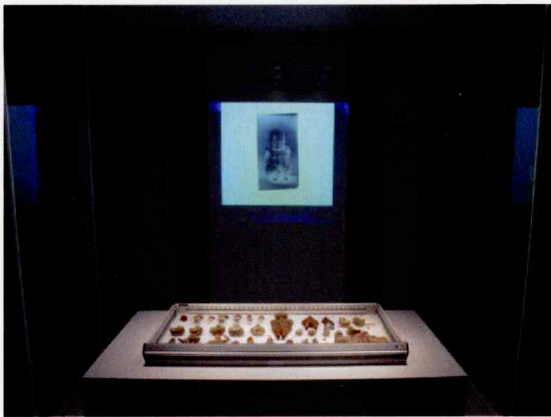
## SIGHTINGS 2012-2013



their curatorial skills.

Within the framework of its 50<sup>th</sup> anniversary in 2012, the Gallery presented works from its collection in a series of satellite exhibitions entitled *Sightings* that were curated by graduate students respectively from Concordia's art history and studio arts programs. Each exhibition took place in a temporary 8' x 8' exhibition display module located at the metro level of the EV Building, a high-visibility zone on campus. *Sightings* offered a unique opportunity for the public to become familiar with the Gallery's collection in a novel setting, while allowing students to develop

In 2013, the Gallery kicked off a **new edition of *Sightings*** with Joanne Hui's exhibition, *Pacific Pilgrims*. No longer dedicated to presenting works solely from the Gallery's Collection or working exclusively with students, the Gallery opened up *Sightings* to Montreal's artistic milieu at large, inviting professional artists to present in the Plexiglas cube.



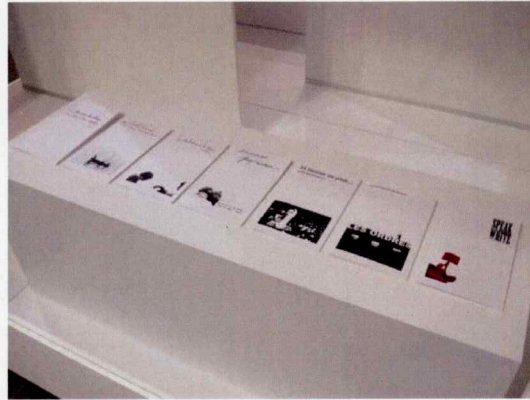
**AUGUST 9 – SEPTEMBER 21, 2012**

### **SIGHTINGS III: ETHNOGRAPHICA**

A project by Patrick Leonard

Artists: unknown / ethnographic objects

Scanned documents from the Leonard & Bina Ellen Gallery's archives were paired with a drawer containing ethnographic objects from the Gallery's vault. African ritual objects, Mesoamerican figurines, and a component of the vault itself—the drawer—bear witness to what exists beyond what is usually seen in the Gallery's exhibition spaces. The exact scope and nature of a gallery's storage facility is rarely conveyed in its programming and to the viewing public. Through the lens of the Gallery's ethnographic collection, the presence of a storage drawer, and archival items, this installation explored how these interrelated elements contribute to the Gallery's identity.

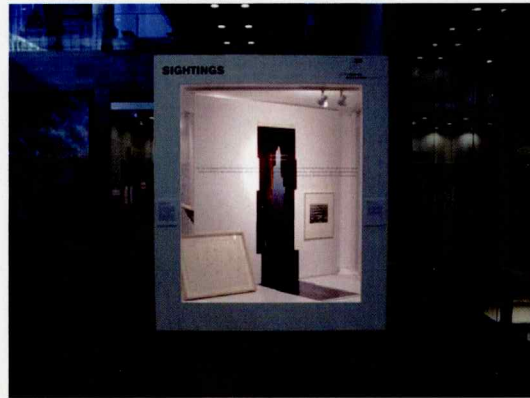


**SEPTEMBER 27 – NOVEMBER 16, 2012**  
**SIGHTINGS IV: PAST / PRESENT / FUTURE**

A project by Tina Carlisi

Artworks by Tina Carlisi, Charles Gagnon, and Gabor Szilasi

For *past/present/future*, Tina Carlisi selected two photographs by Gabor Szilasi's series on Québec's rural communities in the Charlevoix region, and a conceptual silkscreen print by Charles Gagnon, originally part of a project with texts by composer Toru Takemitsu, from the Gallery's collection. Carlisi aimed to frame the various narratives that unfold in these contrasting works in relation to a selection of silkscreen prints and book works from her ongoing project from film screen to silkscreen. Her project involved re-designing posters for Québécois films produced during the Quiet Revolution in relation to three levels of graphic interpretation (filmic, poetic, and literary).



**NOVEMBER 29 – FEBRUARY 17**

**SIGHTINGS V: THE SHAPED CANVAS AND THE HIGHWAY INTERCHANGE AS CASE STUDIES**

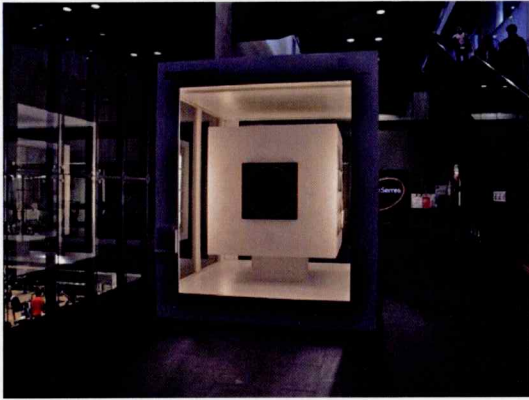
A project by Étienne Tremblay-Tardif

With artworks by Pierre Boogaerts, Yves Gaucher, Serge Lemoyne, Gabor Szilasi, Étienne Tremblay-Tardif



*The Shaped Canvas and the Highway Interchange as Case Studies* embodies Étienne Tremblay-Tardif's interest in urban space, the Turcot Interchange, the world of construction in Montreal, formalist grids in the visual arts field, and the shaped canvas. Within this context, he juxtaposes four artworks from the sixties and seventies by major Québécois artists with one of his own artworks in order to instigate critical thinking around both architectural and pictorial spaces.

—



**MARCH 7 - JUNE 30, 2013**

**SIGHTINGS VI: PACIFIC PILGRIMS**

A project by Joanne Hui

Artworks by Roy K. Kiyooka and Joanne Hui

*Pacific Pilgrims* foregrounded the travel memoirs of Roy K. Kiyooka and Joanne J.Y. Hui as politicized creative practices that re-situate Asian-Canadian identity within new cultural flows of broader, transnational global forces. More specifically, both artists look back at troubling constructions of Asian identity in Canada from their respective travels through the coastlands of Honshu/Osaka, Japan on the cusp of the 1970s, and Shanghai/Beijing, the People's Republic of China into the 21st century.



## OTHER ACTIVITIES, PROJECTS, AND OFF-SITE EVENTS

### TRAVELLING EXHIBITIONS:

#### TRAFFIC: CONCEPTUAL ART IN CANADA 1965-1980

SEPTEMBER 29, 2012 –JUNE 20, 2013


Vancouver Art Gallery

Curated by Barbara Fischer (Justina M. Barnicke Gallery, Hart House, University of Toronto) and Anja Casser (Badischer Kunstverein, Karlsruhe), in collaboration with Grant Arnold (Vancouver Art Gallery), Vincent Bonin (independent curator, Montreal), Catherine Crowston (Art Gallery of Alberta, Edmonton), Michèle Thériault (Leonard & Bina Ellen Art Gallery, Concordia University), and Jayne Wark (NSCAD, Halifax).

Organized and circulated by the Art Gallery of Alberta, the Justina M. Barnicke Gallery (University of Toronto), and the Vancouver Art Gallery in partnership with the Leonard & Bina Ellen Art Gallery (Concordia University) and Halifax, INK.

After stops in Toronto, Halifax, Edmonton, and Montreal, *Traffic* was presented at its final Canadian destination in Vancouver.

### PUBLICATION

The image shows the front cover of the book 'Traffic: Conceptual Art in Canada 1965-1980'. The cover is a solid blue color. The title is written in white, sans-serif font. 'Traffic:' is on the first line, 'Conceptual' on the second, 'Art' on the third, 'in' on the fourth, 'Canada' on the fifth, and '1965-1980' on the sixth line.

#### *Traffic : Conceptual Art in Canada 1965-1980*

Edited by Grant Arnold, Karen Henry

Directors' Foreword : Kathleen S. Bartels, Catherine Crowston, Peter Dykhuis, Barbara Fischer, Michèle Thériault

Introduction : Grant Arnold, Vincent Bonin, Catherine Crowston, Barbara Fischer, Michèle Thériault, Jayne Wark

Essays : Jayne Wark, Vincent Bonin, William Wood, Catherine Crowston avec Grant Arnold, Grant Arnold

Conversation : Blair French, Lucy Lippard, Chantal Pontbriand, Mari Carmen

Ramírez, Charlotte Townsend-Gault, Jeff Khonsary

Chronology : Vincent Bonin and Grant Arnold

September 2012

Co-published by the Vancouver Art Gallery, Art Gallery of Alberta, Justina M. Barnicke Gallery (Hart House, University of Toronto), Leonard & Bina Ellen Art Gallery (Concordia University) and Halifax, INK

ISBN 978-1-895442-88-5

Distribution : Douglas & McIntyre

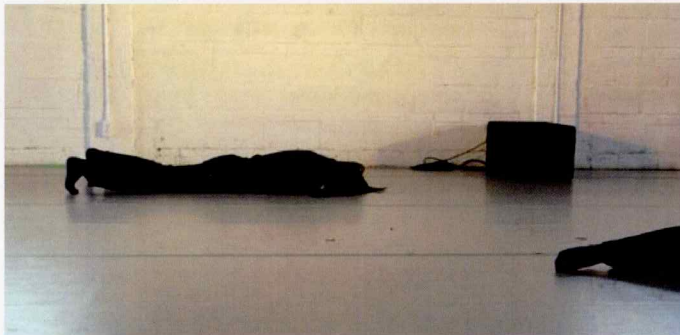
*Traffic: Conceptual Art in Canada 1965-1980* is the first publication to track the complex, rigorous and diverse manifestations of conceptual art in the country. Presenting work by more than 90 artists, *Traffic* examines the particular local and geographic needs and interests enacted by individual artists, collectives and art communities from across the country. The book includes essays by four curators and an art historian, as well as a conversation with an international group of scholars, an annotated chronology and numerous reproductions of conceptual artworks produced in Canada. The publication was launched at the Vancouver Art Gallery.

**CONTINENTAL DRIFT CONCEPTUAL ART IN CANADA: THE 1960S AND 70S**  
**PART I: APRIL 19 - JUNE 23, 2013 / PART II: JUNE 28 - SEPTEMBER 8, 2013**  
 Badischer Kunstverein Karlsruhe, Germany

Curated by Barbara Fischer (Justina M. Barnicke Gallery, Hart House, University of Toronto) and Anja Casser (Badischer Kunstverein, Karlsruhe), in collaboration with Grant Arnold (Vancouver Art Gallery), Vincent Bonin (independent curator, Montreal), Catherine Crowston (Art Gallery of Alberta, Edmonton), Michèle Thériault (Leonard & Bina Ellen Art Gallery, Concordia University), and Jayne Wark (NSCAD, Halifax).

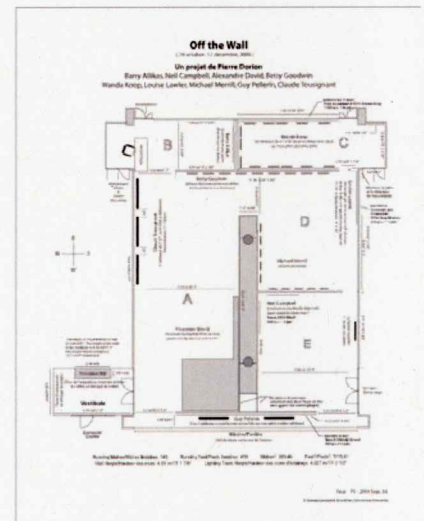
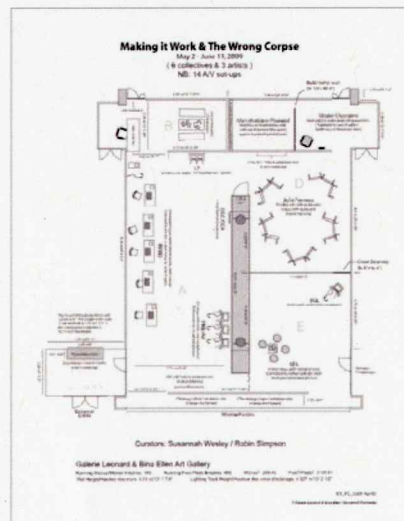
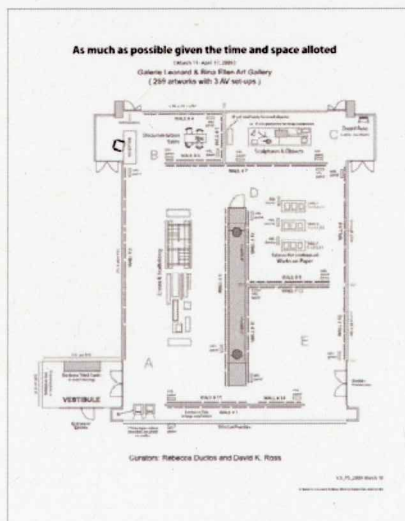
This exhibition is the first comprehensive presentation of Canadian conceptual art in Europe, presenting works of more than 100 artists.

**OUT OF GRACE**  
**NOVEMBER 8-11, 2012**  
 M-Museum in Leuven, Belgium



Conceived by the choreographer and artist Lynda Gaudreau, and produced by the LBEAG in 2010, the project OUT OF GRACE was re-contextualized at the M-Museum in Leuven, Belgium in order to engage with their Permanent Collection.

**PROJECT AT THE CCA**





***Le schéma d'une économie***

Concept: Michèle Thériault

Plans: Paul Smith

February 27-March 31, 2013

Presented at the CCA as part of *ABC: MTL, A Self-Portrait of Montreal*

*Le schéma d'une économie* was developed around the Gallery's exhibition plans. This project for *ABC: MTL, A Self-Portrait of Montréal* at the CCA proposed another way to consider the conceptualization of exhibitions, by positioning them at the intersection of a plurality of economies and by displacing the conventional axis of artist – curator – art. It brought to the fore a diversity of interrelated economies that are at play: economy of ideas | concept | project, of an artistic practice, of a moment in history, of space, of duration, of the time of labor, of the means at hand, of movement, of the institution of the university, etc.

**PUBLICATIONS**

***Interactions*** (bilingual brochure)

Essay by Mélanie Rainville

August 2012

Free

***Material Traces*** (brochure in English & French editions)

Essay by Amelia Jones

February 2013

Free

***Traffic: Conceptual Art in Canada 1965-1980*** (English & French editions)

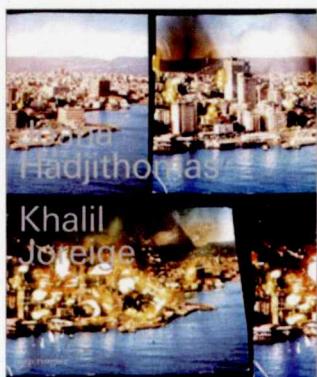
Edited by Grant Arnold & Karen Henry

September 2012

Co-published by the Vancouver Art Gallery, Art Gallery of Alberta, Justina M. Barnicke Gallery (Hart House, University of Toronto), Leonard & Bina Ellen Art Gallery (Concordia University) and Halifax, INK

\$55.95

Distribution: Douglas & McIntyre



***Joana Hadjithomas & Khalil Joreige*** (English & French editions)

Edited by Clément Diré & Michèle Thériault

May 2013

Co-published by JRP | Ringier & Leonard & Bina Ellen Art Gallery

\$45

Distribution: Available internationally at specialized bookstores & at the Gallery



## BOOK FAIR

**New York Art Book Fair, 7<sup>th</sup> edition**

September 27-30, 2012

Organized by Printed Matter

The Ellen Gallery had a booth at this international Art Book Fair and was able to feature some of its recent publications such as *Traffic: Conceptual Art in Canada 1965-1980* (2012), *Interpellations: three essays on Kent Monkman* (2012), *Documentary Protocols 1967-1975* (2010), and *Silvia Kolbowski. Nothing and Everything* (2009).

## PUBLIC LECTURES

### DEXTERITY:

A series of five lectures, reflecting the variety of initiatives that are being generated by university art galleries across the country, provided context for the work done at the Leonard & Bina Ellen Art Gallery as well as highlighted the scope of the research undertaken by these university galleries.



#### **1-*The Art of Seeing***

Nicole Knibb, Education Coordinator at the McMaster Museum of Art

September 13, 2012 at 6 pm

*The Art of Seeing* is a visual literacy course developed by McMaster Museum of Art with the McMaster Department of Family Medicine for residents in Family medicine. The course was introduced at McMaster University because a number of important studies have shown that careful and intensive observation of art improves doctors' diagnostic and observational skills. The objective for *The Art of Seeing* is to improve observation skills and enhance empathy and self-reflection in physicians by examining original artworks from McMaster University's collection.



#### **2-*Door to Door***

Christof Migone, Director/Curator at Blackwood Gallery; independent curator

September 20, 2012 at 6 pm

*Door to Door* is the Blackwood Gallery's series of off-site interventions that aims to include Mississauga as a whole. *Door to Door* consists of invited artists creating works to be delivered door to door. It is inspired in part by Lucy Lippard's famous curatorial projects *557,087* and *995,000* whose numbered titles corresponded to the population of the city where the project was being presented (respectively Seattle in 1969 and Vancouver in 1970). *Door to Door* has the impossible goal to reach every resident of Mississauga. However, completion is not the principal purpose, rather it is the staging of one-to-one encounters and exchanges.



### **3-READ Books**

Kathy Slade, founding editor of Emily Carr University Press; founder of READ Books at the Charles H. Scott Gallery; artist  
October 3, 2012 at 6 pm

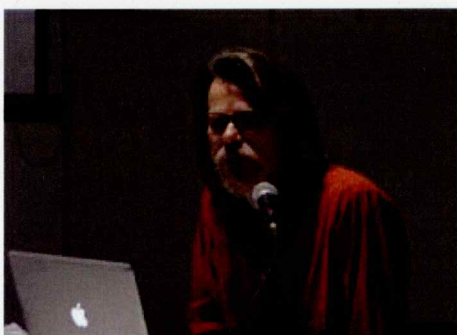
Kathy Slade presented on publication projects at the Charles H. Scott Gallery at Emily Carr University, and focused primarily on READ Books and the Emily Carr University Press. READ Books is a bookstore that centers on artists' books, editions, monographs, exhibition catalogues, critical theory, poetry, design and magazines. READ is an ongoing public program of the Charles H. Scott Gallery that functions as a site for discourse on artists' publishing and regularly hosts artist residencies, talks, readings, and book launches. The ECU Press developed out of the activities of READ and since 2006 has published artists' books, monographs and selected writings of artists and critics.



### **4-Community Art Lab**

Vicky Chainey Gagnon (Director/Curator, Foreman Art Gallery of Bishop's University) and Yael Filipovic (former Curator, Education and Cultural Action, Foreman Art Gallery of Bishop's University)  
October 18, 2012 at 6 pm

Vicky Chainey Gagnon and Yael Filipovic discussed the Community Art Lab – a special public programming project aiming to explore from a creative point of view the pressing social issues of our day and how these affect our direct community. Based in Sherbrooke, Quebec, the Lab has been in operation for the past four years. During that time, the Lab generated contact with over 3000 children, youth, adults and senior citizens.



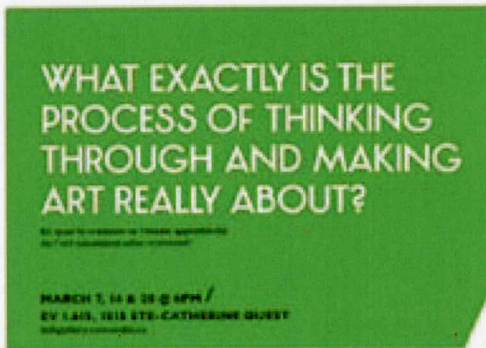
### **5-Artists' Book of the Moment (ABoTM)**

Michael Maranda, Assistant Curator, Art Gallery of York University (AGYU); artist  
October 24, 2012 at 6 pm



The Artists' Book of the Moment (ABoTM) organized by the AGYU is an annual competition for artists' books that acknowledges the extensive genre of artists' books. The ABoTM annual competition and juried prize, is an attempt to serve the genre in a way that encourages the circulation of artists' books outside of formal display practices, all the while offering critical recognition and support of the field and its practitioners.

## LECTURE



### ***A Narrative of Scale: The Open Field of Artistic Practice, the Site of the Gallery, the Medium of the Exhibition***

Michèle Thériault

March 20, 2013 at 6 pm

As part of the lecture series *3 Lectures / 4 Voices* also including Vincent Bonin and Sériopop.

Organised by the FOFA Gallery and the Fine Arts Student Relations, and sponsored by the Faculty of Fine Arts of the Dean

Michèle Thériault was invited to respond to the overarching question of this lecture series: What exactly is the process of thinking through and making art really about? Her talk delved into the processes of working with the artist Martin Beck on the exhibition, *Martin Beck: the particular way in which a thing exists*.

## LECTURE

### ***L'exposition comme médium autocritique***

Mélanie Rainville

May 27, 2013, 1 - 5 pm

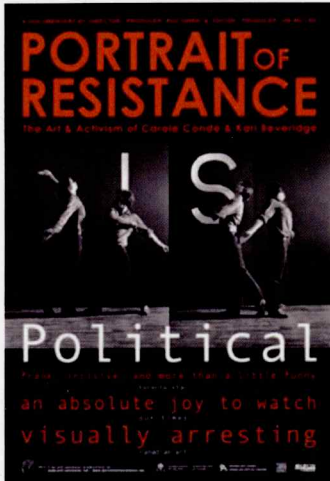
As part of the round table, *Commissariat : pratiques multiples*, organized by Accès culture and the Groupe d'intérêt spécialisé en art contemporain de la Société des musées québécois.

Maison de la culture de Côte-des-Neiges

Max Stern Curator Mélanie Rainville was invited to give the keynote lecture at the round table, *Commissariat : pratiques multiples*, which included speakers, Dianne Charbonneau (Musée des beaux arts de Montréal), Serge Fisette (*Espace sculpture*), Vicky Chainey Gagnon (Foreman Art Gallery of Bishop's University), Nycole Paquin (UQÀM), and Mathieu Beauséjour (artist). She looked at three curatorial projects (*Collecting: Inflections of a Practice* (2010), *Interactions* (2012), and *Sightings* (2012- ) that had taken place at the Ellen Gallery, and that used the exhibition as platform for research on and the study of the artistic milieu.



## FILM SCREENING



*Portrait of Resistance: The Art & Activism of Carole Condé & Karl Beveridge*

February 4, 2013 at 7 pm

H-110 Alumni Auditorium, Henry F. Hall Building, ground floor

Co-presented with Cinema Politica Concordia

This documentary by Roz Owen & Jim Miller intimately captures Canadian artists/activists Carole Condé & Karl Beveridge as they create provocative staged photographs about the environment, the rights of workers, and the current global financial crisis. It charts Condé's and Beveridge's accomplishments from the 1970s to the present. Artists and the filmmakers were present for a Q & A afterwards.

## OTHER ACTIVITIES

### 50<sup>TH</sup> ANNIVERSARY RECEPTION

10 October 2013, 5 pm

Within the framework of the 50<sup>th</sup> Anniversary of its Collection and 20<sup>th</sup> anniversary under its current name, the Ellen Gallery hosted a reception in conjunction with Concordia's Advancement and Alumni Relations. Invitees had the opportunity to visit the Collection in the Gallery's vault as well as the group exhibition, *Interactions*, which featured some artworks from the Collection.

### ORIENTATION EVENT

Artist-run Centre Rendez-vous

October 25, 2013, 6-8 pm

Organised by the Faculty of Fine Arts

The Gallery Ellen hosted this informal event featuring tables presenting several artist-run centres and other non-profit arts organizations. This event allowed the participating centres to do outreach to the students from the Faculty of Fine Arts who were in turn able to familiarize themselves with the Montreal visual arts milieu. Participating institutions included the FOFA Gallery, Artexxe, Oboro, and Skol to name but a few.

### ARTSSCÈNE

Montreal Gallery Tour

April 3rd, 2013, 5-10 pm

The Ellen Gallery was one of the featured stops in the fourth edition of the artsScene Gallery Tour, which also included the Phi Centre, L'Arsenal, Centre Clark, Les Territoires, and Optica. The event was organized by artsScene Montréal, a national initiative of Business for the Arts that is dedicated to fostering the implication of emerging business leaders in the arts. Participants had a brief introduction to the Gallery and tour of the exhibition, *Material Traces*.